

**"THE LITTLE FIREBRAND"**  
-----

**Cast of Characters.**

DOROTHY JACKSON	(star)	Edith Thornton
Harley Norcross	(male lead)	Lou Tellegen
Godfrey Jackson	(elderly oil millionaire)	George Fawcett
Billy Belmore	(Genteel heavy)	Eddie Phillippi
Miss Smythe	(spinster secretary)	Joan Standing
Marie	(french maid)	
Dickie Grainer	(fat boy)	Lincoln Stedman
Adonis Wenhoff	(poet)	Gino Corrado
Paul Hudson	(friend of poet and Dickie Grainer)	
1st Butler (elderly)		two motor cycle cops
2nd Butler (young)		atmosphere for Inn
Chef		six coryphees for bathing scene
Laundress		waiters
Chauffeur		Old man (father)
Giovanni (Italian Proprietor of Poodle Dog Inn)		Big six footer (Willie)
three college boys		2 newspaper reporters
three college girls		Justice of the Peace.

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25' 10' 00"

WILLIAM STEINER

©CIL 21716

Presents

EDITH THORNTON

in

THE FRAME UP

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Adapted by Frederick Chapin

Directed by CHARLES HUTCHISON

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Sub-title 1

THIS IS THE HOUSE THAT  
JACKSON BUILT.

Scene 1

FADE IN LONG SHOT OF BEAUTIFUL MANSION FADE OUT.

Sub-title

THESE ARE THE WELLS THAT  
PUMPED THE OIL THAT FURNISHED  
THE MONEY TO BUILD THE HOUSE  
THAT JACKSON BUILT.

Scene 2.

FADE IN LONG SHOT OF SIGNAL HILL

FADE OUT

28

25'41 000

THE FRAME-UP

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INTERIOR SETS

Jackson Library (luxurious) Hallway adjoining. Stairs  
Dorothy's Bedroom (beautiful and rich) practical window  
Poodle Dog Inn (Hallway and stairs adjoining)  
Private dining room in Poodle Dog Inn  
Small bedroom for Miss Smythe  
Corner of typewriting room  
Corner of Belmore's apartment  
Upper hallway in Poodle Dog with several doors leading  
to rooms.  
Garage

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EXTERIORS.

Jackson Mansion and Grounds	Tennis courts, garden hammock swing and arbor.
Ext. Poodle Dog Inn--night	
Oil Fields.	

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Dorothy's car  
Billy Belmore's car  
College boy's car.  
Norcross' car  
Justice of the Peace' Ford.

title 3

THIS IS GODFREY JACKSON WHOSE  
NERVES WERE SHATTERED AND TORN  
BY THE BILLS AND WORRIES OF  
HIS ONLY DAUGHTER WHO LIVED  
IN THE HOUSE THAT JACKSON BUILT.

Scene 3

FADE IN  
INT. SHOT OF JACKSON LIBRARY  
Jackson, a well-dressed, gray-haired million-  
aire is seated in the foreground at his desk.  
His secretary, Miss Smythe stands by his side  
with opened letters and bills--two sheaves  
which she lays before him. She calls his  
particular attention to the pile of bills.  
Miss Smythe is an angular spinster type of  
woman--efficient but homely---wears horn-  
rimmed glasses and dresses mannishly. She  
has soured on the world and hates to see any  
other woman enjoy romance and happiness. In-  
asmuch as Dorothy Jackson is a beautiful  
attractive girl, she is glad to point out to  
her father his child's short-comings.  
Jackson stares at the bills and shakes his  
head.

Sub-title 4

THIS IS MISS SMYTHE WHO WAS ALWAYS  
FORLORN, WHO'D SOUR THE MILK IN THE  
COW WITH THE CRUMPLED HORN AND WHO  
ENVIED ALL THOSE WHO LIVED IN THE  
HOUSE THAT JACKSON BUILT.

Scene 4

CLOSE SHOT ON MISS SMYTHE  
She tightens her lips and tells her boss  
"there's a few more thousands your daughter  
has squandered. It's scandalous--you ought  
to make her stop it."

Scene 5

SEMI CLOSE SHOT ON JACKSON AND MISS SMYTHE  
Miss Smythe is a comedy character and will get  
many a laugh. Jackson shuffles the bills  
again, looks up at her and sighs--

Insert 1

Several, bills, one from jeweler,  
one from a road house for a big  
dinner party, one from a garage  
for a wrecked car damage, one from a  
shop for hats, gowns shoes and  
lingerie. All for large amounts.

Jackson tosses them on his desk and puffs thoughtfully on one of his dollar cigars. He wonders how he can stop his daughter from the pace she is going. He knows he has no backbone for the job for he loves her, admires her and realizes and admits that she can soft-soap him every time he becomes angry.

The butler comes from the background and tells there are two motor cycle cops in the hallway who are waiting to see him. Jackson repeats the word "two" the butler nods and Jackson waives for Miss Smythe to leave which she does with a grain of "I told you so--here's more trouble--killed someone likely" attitude. The butler has the word to show the two cops in. He goes to the curtained doorway that leads to the hall.

Scene 6

SEMI CLOSE SHOT ON CURTAINED DOORWAY

Butler enters--motions outside, two motor-cycle cops enter--butler motions in direction of Jackson they advance.

Scene 7

SEMI CLOSE SHOT ON JACKSON AT DESK

He gets up as the two cops enter scene and says "good morning". He nods and asks them what he can do for them. One cop speaks--

Spoken title 5

"She did sixty miles last night sir, straight through town. We couldn't catch her, but we recognized your daughter's car."

Jackson nods and then the other cop speaks.

Spoken title 6

"This is the third time sir--if she don't stop it she'll land in jail for a good, long stretch."

Jackson sighs, the two cops each hand him a ticket Jackson takes them, nods and tells them he'll fix it up with the Chief. Then he opens his humidor, hands them out his dollar cigar which they accept with smiles and leave.

Jackson slams the tickets down on his desk and says "damn."

Scene 8

INT. SHOT OF HALLWAY

Miss Smythe at curtains listening and nodding her head gleefully. She hopes Dorothy would go to jail--serve her right. Then the two cops push in through the curtains and Miss Smythe is pushed over. They pick her up apologetically. Miss Smythe embarrassed and ogles them slyly--she does this at all times when she is not observed--the two cops smile and one winks at her broadly. Miss Smythe giggles and hurries out of the scene. One cop looks at the other as if to say, "I'll bet she would if she got a chance." The other nods--it'd

be a cinch. They put the cigars in their caps and exit.

Scene 9

INT. SHOT OF LIBRARY

Jackson at desk standing--pushes button, butler enters. Jackson looks at watch, tells butler.

Spoken title 7

"Tell my daughter I wish to see her here at once."

The butler bows and starts for the stairs in the background. As he goes up Jackson puffs on his cigar, then sits down to wait for the arrival of his obedient child.

Sub-title 8

AND THIS IS DOROTHY, FAR FROM FORLORN WHO NEVER SAW A COW WITH A CRUMPLED HORN BUT WHO LIVED LIKE A QUEEN, ALL SNUG AND SERENE IN THE HOUSE THAT JACKSON BUILT.

Scene 10

INT. SHOT OF DOROTHY'S BOUDOIR

A room of beauty and taste. She is sitting in bed--or is aroused by the maid Marie, French, fluffy and pert--she holds a breakfast tray with a dainty array of food. Dorothy looks at it and turns her head away, holds both hands to her forehead and then grabs the glass of iced orange juice. She drains it feverishly, smiles and speaks to the maid.

Spoken title 9

"Some party last night, Marie. Somebody must have put T.N.T. in the cocktails. Tell the ice man to stop every hour."

Marie smiles and begs her to eat something. Dorothy waives her away.

Scene 11

INT. SHOT OF UPPER HALLWAY BY BEDROOM DOOR  
Butler knocks discreetly.

Scene 12

SEMI CLOSE SHOT ON MARIE AND DOROTHY  
They hear the knock. Marie puts down her tray and goes to door.



Scene 13

CLOSE SHOT ON BEDROOM DOOR  
Marie opens it on a crack, the butler tells  
her what Mr. Jackson said. Marie turns and  
relays it to ----

Scene 14

CLOSE SHOT ON DOROTHY IN BED  
She gets the message and calls---

Spoken title 10

"Tell my father his dutiful child  
will be down in a jiffy."

Scene 15

WIDE SHOT OF BEDROOM  
The maid at door tells butler outside and  
shuts and locks the door. Dorothy gets out  
of bed, slips on a negligee, hops into her  
mules and gets up holds her head in her hands  
and starts for the bath room, Marie hurrying  
after her to help.

Scene 15A

WIDE SHOT OF LIBRARY

Jackson walking back and forth in the foreground, smoking thoughtfully over the responsibility confronting him about restraining his daughter. The second butler enters and speaks-----

Spoken title 10 A

"An elderly gentleman in the hall who insists upon seeing you, sir."

Jackson annoyed--asks "who is he?" butler replies that he never saw him before but he seems respectable and evidently has something of importance to say from his manner. Jackson sighs and tells him to show him in. He wonders if this concerns Dorothy. Well--let 'em come--and get it over with. This is going to end soon anyhow. The butler has gone to the doorway leading into the hall-----

Scene 15 B

SHOT OF DOORWAY LEADING TO HALL

Second butler enters, motion for man to enter. A little old gentleman with a cane, ancient silk hat and square specs, Prince Albert coat comes in. His attitude is that of anger. He stops, sees Jackson straightens up and stumps out of scene into--

Scene 15C

SEMI CLOSE SHOT ON JACKSON

He regards the approaching man with curiosity. The man enters scene and glares up at Jackson. Then he speaks---

Spoken title 10B

"Sir--I come to you in behalf of my little boy, Willie. Your siren of a daughter sir, has trifled with his affections--he can't eat and sleep and I demand that she marry him at once and end his agony or I'll have to sue you for breach of promise."

Jackson nearly falls over backwards. He does waver a bit--rumples his hair in perplexity, then replies--



Spoken title 10 C

"I'm afraid the boy has taken  
much for granted. Where is he?  
Perhaps we can soothe his broken  
heart."

Jackson now begins to get a little humor out of it  
all. The elderly gentleman indicates that his  
little boy is waiting in the hall. Jackson tells  
him to bring him in. The little man bows and exits--

Scene 15D

SHOT OF DOORWAY LEADING INTO HALL  
The butler steps aside (second butler)  
The elderly man comes to curtains, smiles  
tenderly at his boy in the hall and  
says, "Come Willie." He waits until Willie  
a big gawk of six foot three enters with  
forlorn face, a breakhearted, low-sick  
swain.

Scene 15 E

CLOSE SHOT OF WILLIE

He looks like a dying calf.

Scene 15 F

CLOSE SHOT ON JACKSON  
This time he does stagger backward with  
hand to brow, turns and shakes with mirth.  
He turns again with strained look and waits---

Scene 15 G

WIDER SHOT OF LIBRARY  
The little man leads Willie to Jackson.

Scene 15 H

SEMI CLOSE SHOT ON THE THREE  
The father tells Willie to tell his story.  
Willie rehearses about the dance at the  
country club the night before--when he  
proposed to Dorothy and she said that--

Spoken title 10 D

"And when I proposed on my knees  
shesaid "arise Sir Knight, I will  
send you a token of my love."

Jackson nods and asks---

Spoken title 10E

"Did she send it?"

Willie nods and takes out a baby's rattle.

Scene 15 I

CLOSE SHOT ON RATTLE

BACK TO SCENE

Jackson takes the rattle and nods soberly. He  
then hands it back and says--

Spoken title 10 F

"It is her token of love. But I'm sorry to say that my physicians have discovered traces of insanity in my daughter. I'd be very glad if your manly son would marry her. It would relieve me of years of worry and trouble."

Scene 15 J

CLOSE SHOT ON FATHER AND SON

They both start with surprise, then the father shows fear. He repeats the word 'insanity' looks at his boy tenderly---No--he must not marry a girl who is cookoo. He looks at Jackson wildly as if he now feared he had walked into a trap and Jackson would force his son to marry the girl. With a "come Willie--quick" he whirls the boy around--

Scene 15 K

WIDE SHOT ON LIBRARY

The elderly man pulls Willie out of the room as fast as he can. Jackson chuckles. The 1st butler has been coming down the stairs and reports to Jackson that Miss Dorothy will be right down. Jackson nods and comes forward toward desk, 1st butler goes off to left --2nd butler comes in from hallway and tells him there are three young gentlemen outside who insist upon seeing him. Jackson repeats 'three?' butler nods. Jackson clenches fists. He's getting tired of all this damned nonsense. He shouts "send the whole damned troupe in and I'll massacre them." The butler steps back in fear--nods and starts for door. Jackson unconsciously rolls up one sleeve and starts back towards stairway.

Scene 16

SHOT OF HALLWAY

Two lounge lizards and a poet sit on three chairs of sette. They hate each other--glare at one another as hated rivals. They do not speak but wait for the gong to ring to see who is going to get in first. The second butler enters and tells him Mr. Jackson will see them. They leap to their feet--the second butler is swept aside like a straw as they pile through the doorway.

Scene ,17

WIDE SHOT OF LIBRARY

Jackson near stairs waiting. The three suiters dash in and start for Jackson. They push and crowd---until Jackson tells them to stop and speak one at a time.

18-19-20-21-OUT

Scene 22 SEMI CLOSE SHOT ON GROUP  
Jackson at stairs as young man fairly  
slide up to him, all saying good morning  
and starting to talk at once.

Scene 23 CLOSE SHOT OF THREE SUITORS  
One says, "Mr. Jackson, last night I proposed  
to your daughter and she accepted me."  
The second young man interrupts with a sissy  
manner. "It's not so--she accepted me." Then  
the poet strokes his locks and says, "Pay no  
attention to these larvae sir, but '---I am  
the chosen one and have come to ask your  
daughter's hand in marriage."

Scene 24 CLOSE SHOT ON JACKSON  
He stares at them curiously, then he bursts  
into laughter, then he gets angry and replies.

Spoken title 11

"You mean to say my daughter  
promised to marry all three of  
you last night?"

Scene 25 CLOSE SHOT ON THE THREE SUITORS.  
They nod and glare at each other.

Scene 26 SEMI CLOSE SHOT ON GROUP  
Jackson glares at them and chews his  
cigar, then speaks--

Spoken title 12

"Listen--you poor soda jerkers,  
if my daughter did that, I'd send  
her to an insane asylum.

The three young men stiffen at the insult.

Scene 27. CLOSE SHOT ON POET  
He rises to dignified heights and says  
dramatically and with dignity,

Spoken title 13

"Sir--you belittle genius by such  
a ribald retort. I'll have you  
know that my family are of ancient  
lineage."

Jackson almost staggers at this colossal bit of ego. Then he advances toward them beligerantly, then back away--then he takes his cigar out of his mouth and fairly hisses at them---

Spoken title 14 "Get out--before I go mad and bite you."

The two turn to go dejectedly when the poet draws a revolver from his pocket and points it at his temple saying---

Spoken title 15 "Alas---there is but one thing to do---kill myself."

Scene 28 CLOSE SHOT ON JACKSON  
He is startled for a moment, then grins and says---

Spoken title 16 "That's a great idea, Oswald, but please go out on the lawn. This rug cost me nine thousand dollars."

Scene 29 SEMI CLOSE SHOT ON GROUP  
All three stare at Jackson. The poet slowly lowers his gun, looks down at the rug and then says sadly---

Spoken title 17 "Nine thousand for one rug. I could live on that for a life-time

The butler enters and speaks, "This way gentlemen." The poet dramatically pockets his gun saying, "Very well, the time is not propitious--but some day--my dear sir--when you see my name carved in the marble of fame, you will remember this day with regrets!"

They all three start for the door. Jackson grins and again starts up the stairs when another commotion at the doorway halts him. He turns and sees---

Scene 30. SEMI CLOSE SHOT OF CURTAINED DOORWAY  
As the three suitors start out, a husky handsome young man, Harley Norcross by name, Jackson's lawyer tries to enter, but they, thinking him to be a favored suitor fail to give way and Norcross has to resort to football tactics to get in.. In doing so, he shoves one into a chair--the other goes spanning up against a suit of armor, the two crash to the floor then Norcross grabs the poet by the lapels, whirls him around and sends him flying out into the hallway.

Scene 31

OUTER HALLWAY

Miss Smythe is listening as usual as the poet comes flying backwards into her arms. She helps him to his feet, the poet's head lies on her bosom, his eyes closed in the agony of such ignominy, Miss Smythe looks around hurriedly and steals a kiss--then he awakens like a sleep-walker--looks at her dazedly, as he gets her homeliness--a look of pain crosses his face--he waves his hand as if asking for air and staggers out. Miss Smythe sighs and wrings her fingers for joy. She kissed a man at last.

Scene 32.

INT. SHOT OF LIBRARY

Jackson laughing as Norcross turns to him and asks "who was the gang?" Norcross replies, "some more of Dorothy's suitors." Norcross frowns.

Subtitle 18

AND THIS IS HARLEY NORCROSS, A LAWYER SWORN, WHO HATED ALL GIRLS WHETHER GAY OR FORLORN, WHO WAS WORKING HIS WAY IN THE HOPES SOME DAY HE MIGHT LIVE IN A HOUSE LIKE JACKSON BUILT.

Scene 33

CLOSE SHOT ON NORCROSS

Let it be here that he asks "who was the gang." He smiles.

Scene 34

WIDE SHOT ON LIBRARY

Jackson and Norcross come down to desk in foreground. Jackson sits down, Norcross draws up a chair. Jackson passes the lawyer a cigar, takes one, both light up and smoke, Norcross has been sent for and waits to know why. Jackson tosses the bills over to him, Norcross glances at them, tosses them back, nods and smiles. Jackson looks at him and shrugs his shoulders as if to say, "What can I do?" Norcross leans over and speaks----

Scene 35

CLOSE SHOT OF NORCROSS

He says--

Spoken title 19

"Mr. Jackson, It's none of my affair but I've been hearing some ugly tales about your daughter."

Scene 36

CLOSE SHOT ON JACKSON

He nods and replies---

Spoken title 20

"So have I. That's why I sent for you."



Scene 37 SEMI CLOSE SHOT ON THE TWO  
Norcross starts with apprehension. "What  
do you mean?" he asks.  
Jackson sighs, smokes and looks at him  
with a shrug.

Spoken title 21 "I've come to the end of my  
rope. She's too big to spank-  
and so--I'm going to turn  
her over to you."

Norcross gasps and sits up with a jerk.

Spoken title 22 "What---you mean I'm to spank her!"

Jackson chuckles, leans forward and says,

Spoken title 23 "Not literally---but legally."

Norcross heaves a sigh of relief--then says-----  
"I still don't understand." Jackson looks at  
Norcross with a smile of friendliness---leans  
over and starts to tell him what Dorothy has  
been doing of late.---

Scene 37 A WIDE SHOT OF DOROTHY'S BEDROOM  
Dorothy dressed in riding clothes sits at  
dressing table making up. Marie hanging  
up her discarded clothes.

Scene 37-B CLOSE SHOT OF DOROTHY IN MIRROR  
She fluffs her hair, touches up her lips---  
perfumes the lobes of her ears and smiles--it  
looks bad for Dad--how can he resist her  
and scold her--for she knows what is coming.

Scene 37 C CLOSE SHOT ON JACKSON AND NORCROSS  
Norcross hand seen resting on desk. Jackson puts  
his hand on Norcross in a friendly manner  
and speaks.

Spoken title 23 A "Harley--you were my boy's  
buddy in France. You were with  
him to the end. I have great faith  
in your cleverness -- and so --  
I've decided to make you Dorothy's  
legal guardian.

Scene 38 CLOSE SHOT ON NORCROSS  
He shows surprise and actual fear----gasps,  
What?" -----



Scene 39      CLOSE SHOT ON JACKSON  
He looks at Norcross, appreciates his surprise  
but continues---

Spoken title 24      "I've lost my boy and my wife--  
and you are the only one I can  
trust--when she puts her arms  
around me I just weaken and she  
knows it."

Scene 40      SEMI CLOSE SHOT ON THE TWO  
Norcross gulps and wishes he could wiggle out  
of the affair. Jackson gets up and walks away  
then returns much worried. Norcross speaks---

Spoken title 25      "I'd do anything for you, sir, you've  
been like a father to me -- but  
all this is preposterous. She  
wouldn't pay any more attention to  
me than a fly on the window pane."

Scene 41      CLOSE SHOT ON JACKSON  
He pauses and looks down on Norcross sadly.  
Is he going to fail him in this crucial moment?  
He sighs--draws on his cigar and shakes his head,

Scene 41      SHOT OF BALCONY  
Dorothy appears, looks down and smiles--then as  
she sees Norcross her smile fades. She and  
Norcross never did hit it up together.

She is too far away to hear what they are saying  
She starts for stairs.

Scene 42.      SHOT ON JACKSON AND NORCROSS  
Norcross is trying to get out of it. He speaks--

Spoken title 26      "Can't you send her away somewhere?"

Jackson laughs shortly--"I can't do anything with  
her--but it's serious." He bangs his fist on the  
desk and speaks.---

Spoken title      "These night parties and joy rides  
have got to stop--but how are we  
going to do it?"

Norcross shrugs his shoulders as if the problem  
is too much for him.

Scene 43      SHOT OF DOROTHY COMING DOWN STAIRS  
She either runs down or slides down the banister.

Scene 44      SEMI CLOSE SHOT ON THE TWO MEN  
Dorothy dressed in riding togs, is seen approaching  
in background. Jackson lays his hand on  
Norcross' ~~xxxxxxxx~~ shoulder and speaks---

Spoken title 28

"As a matter of fact, Harley --I  
always had hoped that some day--  
you and Dorothy might marry---"

Scene 45

CLOSE SHOT ON NORCROSS  
He laughs and shakes his head. Then  
he looks up and speaks---

Spoken title 29

"With all due respect to you,  
Sir, ---I wouldn't marry your daughter  
for a million dollars."

Scene 46

CLOSE SHOT ON JACKSON  
Jackson is about to speak--turns sideways  
and gasps in surprise---

Scene 47

SHOT ON THE TWO MEN AND DOROTHY  
She stands close by with eyes blazing  
She addresses Norcross who rises up  
in embarrassment.

Spoken title 30

"I couldn't help overhearing your  
last remark, Mr. Norcross, I might  
say that your feelings in the matter  
go double with me."

Norcross tries to indicate he didn't mean  
it quite as she had taken it. She smiles,  
tells him it doesn't matter--turns to her  
father, says "good-morning dad." goes to  
him and hugs him and kisses him. Jackson  
smiles and holds her close and looks at  
Norcross in a helpless manner as if to  
say, "You see,--what chance have I got to  
put chains on her." Norcross looks on  
soberly--he realizes a father's love often  
warps his judgment. Dorothy tells him  
(her dad) that she hasn't seen much of him  
lately--he explains he has been busy. Then  
she kisses him again and looks at Norcross--  
smiles sweetly and says--

Spoken title 31

"I hope you will be successful in  
finding a wife that will suit your  
taste, Mr. Norcross."

Then she exits to hall. The two men  
gaze after her --

Scene 48

SHOT OF HALL  
Dorothy exits -- from the usual manner---

Scene 49

In hall -- she looks at the two men and waves  
smiles sweetly. Father turns away; Norcross  
still looking she sticks her tongue out at him

Scene 50

OUT

Scene 51

DOORWAY TO HALL

She goes toward door, and then hurries out

Scene 52

SEMI CLOSE SHOT ON JACKSON AND NORCROSS

Jackson sits down at desk and speaks earnestly.

Spoken title 32

"You see how it is. I send for her to lecture her and then she kisses me and I forget all about her wild ways and extravagances."

Norcross smiles and nods--that is perfectly natural.

Jackson thinks a moment and brightens--then speaks.

Spoken title 33

"I'll tell you that legal guardianship thing is the only way. It's the law ~~xxxxxxxx~~ we've got to call upon to make her mind."

Norcross looks down and thinks--Jackson might be right--and yet he doesn't want to be dragged into it. Jackson speaks again--

Spoken title 34

"As her legal guardian you can call upon the police and make her stay in nights. You can hire and fire--the check book is yours. I've done a lot for you and now when I need you, you turn me down."

Norcross hesitates--how can he refuse. If he does take the job--he'll go through with it to the bitter end and all he has he has Jackson to thank for. He finally sighs resignedly and gets to his feet--Jackson rises hopefully and waits--Norcross smiles and says, "I'll do it." Jackson almost gives a whoop of delight--they shake hands--he grabs a handful of dollar cigars--gives half to Norcross and starts for the door."

Scene 53

SHOT NEAR DOOR LIBRARY

Jackson comes up and calls for Butler to bring his hat--Norcross enters scene--butler brings both hats and hands them to them. Jackson turns to Norcross and says---

Spoken title 35

"We'll go down to your office  
and draw up the papers. You start  
in tomorrow, Mr. Simon Legree."

Norcross smiles and the two go out.

Scene 54

EXTERIOR OF HOUSE

Dorothy sitting on horse, her lips compressed --  
it isn't very nice to hear a man say what Norcross  
said. She resents it and is good and mad. She  
speaks the words again---

Spoken title 36

"So he wouldn't marry me for a  
million dollars -- the brute."

FADE OUT

Sub-title

THE FOLLOWING MORN AND THE LAWYER  
BRAVE CAME TO TAKE CHARGE OF HIS  
BUTEOUS SLAVE WHO LIVED IN THE  
HOUSE THAT JACKSON BUILT.

Scene 54 A

FADE IN

WIDE SHOT ON LIBRARY

It is the next morning. Jackson and  
Norcross stand side by side while lined up  
before them are the household servants.  
Jackson's grip is on the floor and the butler  
has his hat and coat. Then comes the second  
butler, the french chef, the laundress,  
the chauffeur and Miss Smythe.  
Marie is not there. She is busy out in the  
kitchen preparing Dorothy's breakfast tray.  
Jackson is speaking----

Spoken title 36 B

"This is Mr. Norcross. I have  
appointed him my daughter's  
legal guardian and for the next  
month he will be in charge here.  
You will take orders from no one  
but him and obey him implicitly."

Scene 54 B

SHOT OF ASTONISHED SERVANT

They all smile and bow to the edict.

Scene 54 B

CLOSE SHOT OF MISS SMYTHE  
This is applesauce for her and she shows her elation that the hoity-toity girl upstairs is going to get hers. She is also pleased that Norcross is to be there. She looks at him and sighs.

Scene 54 D

WIDE SHOT ON LIBRARY  
Jackson tells them, "That's all."  
They all go out.  
The butler hands Jackson his bag, coat and hat. Jackson looks up as if afraid Dorothy will come down and see him before he goes--he turns and shakes Norcross by the hand saying---

Spoken title 36 G

"I'm off. You can break the news to Dorothy after I'm gone. Good-bye old fellow--good luck--keep a firm grip on the whip handle and kind heaven have mercy on your soul."

Norcross and he shake hands but Norcross says, "Oh, I say---" but Jackson gives another fearful look upstairs as if afraid he won't get out before Dorothy comes down. Then he hurries out with the butler carrying his bag.  
Norcross stands there monarch of all he surveys,--helpless--fearful of the job to come. He sighs--"out of a million men this job should be wished upon him. He turns to go to the desk.

Scene 54 E

CLOSE SHOT ON MISS SMYTHE AT DESK  
She has the morning's mail--her book and pencil. She adjusts herself in the chair and smiles sweetly up to Norcross as if to say, "come on sweet man and dictate to me to your heart's content."

Scene 54 F

EXT SHOT OUTSIDE MANSION  
Jackson comes out, gets in his car, the butler hands in his bag, shuts the door and the chauffeur drives off. The butler goes back into the house.

Scene 54 G

SEMI CLOSE SHOT ON NORCROSS AND MISS SMYTHE AT LIBRARY DESK  
Norcross is ~~in~~ in no mood for ordinary work at that moment and tells Miss Smythe so. She is disappointed, gets up in a huff, and goes to her den.



Scene 54 H

SHOT OF TYPEWRITING DESK

Miss Smythe enters and sits down. She is smiling all over--takes out mirror and looks at her own reflection. She shows keen delight at the denouement that confronts Dorothy. "Serves her right--maybe Mr. Norcross will make her walk the chalk line." She sighs--he's some man--why is it that men like him never give her a tumble? She looks into mirror and then speaks sadly---

Spoken title 36 D

"Not so much on looks perhaps--but I could be good company if they'd only give me half a chance."

She puts up her mirror, sighs and starts to type some letters---

Scene 54 I

CLOSE SHOT OF WORDS PRINTING ON TYPEWRITER

My darling Mr. Norcross.

Back to Scene. She rips out the paper and starts over again.

Scene 54 J

CLOSE SHOT ON NORCROSS AT DESK  
He reads a legal paper.

INSERT

DOCUMENT APPOINTING HARLEY NORCROSS  
LEGAL GUARDIAN FOR DOROTHY JACKSON WHO  
IS AS YET NOT OF AGE SIGNED BY JACKSON

Scene 54 K

CLOSE SHOT OF NORCROSS  
He dreads what is to come but stiffens, presses his lips together, puts the paper in his pocket and gets set for the rumpus to come. He promised his buddy's dad he'd go through with it and he WILL.

Scene 54 L

CORNER SHOT OF KITCHEN  
Marie busy getting Dorothy's dainty breakfast tray ready.

Scene 54 M

SHOT OF DOROTHY IN BED  
She is busy talking to

Scene 54 N

SHOT CORNER OF BILLY BELMORE'S APT  
He comes to 'phone and answers Dorothy's call.



Sub-title 36 E

AND THIS IS BILL BELMORE  
WHO KISSED THE MAIDEN FAR  
FROM FORLORN WHO HAD BOUGHT  
THE RING AND HOPED TO BRING  
HIS TRUNKS TO THE HOUSE THAT  
JACKSON BUILT.

Scene 54 O CLOSE SHOT ON BELMORE AT HOME  
He smiles and talks to Dorothy over 'phone.

Scene 54 P CLOSE SHOT ON DOROTHY IN BED  
She asks him if he is coming over.

Scene 54 Q SHOT OF BILLY AT 'PHONE  
He speaks---

Spoken title 36 F "I'll be over in a few minutes  
and we'll make a day of it."

He leaves the 'phone

Scene 54 R SEMI CLOSE SHOT ON DOROTHY IN BED  
She smiles, puts up 'phone then looks toward  
door and wonders what is keeping Marie.  
She calls--and then pushes her bell.

Scene 54 S SHOT OF MARIE COMING TO STAIRS WITH TRAY

Scene 54 T SEMI CLOSE SHOT ON NORCROSS AT DESK  
He hears her--turns and sees her--gets up  
and calls her--as he advances towards her.

Scene 54 U SHOT OF MARIE AT STAIRS WITH TRAY  
She hears her name called, turns and waits.  
Norcross enters scene and asks her who  
the tray is for. She tells him. He  
shakes his head in the negative and speaks.

Spoken title 36 G "No breakfasts served in the  
rooms from now on. And after  
nine o'clock --no breakfast at  
all."

He turns and sees butler --calls him

Scene 54 W Shot of butler entering room. He turns as his  
name is called and goes to Norcross.

\*\*\*\*\*

Scene 54 W SEMI CLOSE SHOT ON NORCROSS AND MARIE  
Butler enters--Norcross tells him to take the

tray and carry it back to the kitchen. Butler obeys as Marie stares at him in positive horror, then turns and runs upstairs. Butler goes out-- Norcross watches Marie--smiles turns and starts back to desk.

Scene 54 X Shot on Miss Smythe at Curtained Doorway She had been listening and a smug look of positive joy comes to her face. As Norcross returns to desk she withdraws hastily so he will not see that she has been eavesdropping.

Scene 54 Y SHOT IN BEDROOM WIDE Dorothy is good and mad, hops out of bed, Marie dashes in, closes door, Dorothy goes to her angrily--the two meet in center of room.

Scene 54 Z SEMI CLOSE SHOT ON MARIE AND DOROTHY Dorothy angrily asks---

Spoken title 36 H

"Where's my breakfast?"

Marie replies

"Mr. Norcross wouldn't let me bring it up to you. He's downstairs giving orders to everybody. Your father has left the city."

Dorothy repeats, "Mr. Norcross? My father has gone? Marie nods--Dorothy suddenly becomes galvanized with action --she says-- "We'll see about that." Calls for Marie to get some clothes--and dashes for the bathroom. Marie hurries over to closet to get a dress.

Scene 55 EXT. SHOT ON ROADWAY Billy Belmore speeding towards the Jackson mansion.

Scene 56 SHOT OF NORCROSS AT DESK LIBRARY Miss Smythe brings him a typed sheet of paper, he glances at it and nods. She gazes down at him---

Scene 57 CLOSE SHOT ON MISS SMYTHE She just oozes passion and longs to throw herself in his arms.

Scene 58 WIDE SHOT OF LIBRARY Miss Smythe is about to leave when she turns and sees

Scene 58 A

SHOT OF DOROTHY TEARING DOWN THE STAIRS LIKE MAD.

Scene 58 B

SHOT OF NORCROSS AND MISS SMYTHE  
Norcross seated, Miss Smythe standing.  
Dorothy dashing forward, comes to foreground  
Norcross rises and says, "Good morning,  
Miss Jackson." She ignores his greeting.

Scene 58 C

CLOSE SHOT ON DOROTHY  
She is wild with rage. She speaks

Spoken title 36 J

"How dare you stop me from having  
my breakfast served in my room?"

Scene 58 D

SEMI CLOSE SHOT ON THE TWO  
Norcross smiles and says---

Spoken title 36 K

"Your father has appointed me your  
legal guardian during his absence."

He takes from his pocket the document and  
hands it to her. She takes it and reads--  
gasps with astonishment, then smiles as if  
it is a huge joke. She tosses the paper  
on the desk and remarks----

Spoken title 36 L

"My father has evidently lost his mind and you have a colossal nerve to think you can go to such extremes. I refuse to put up with such nonsense."

Norcross reaches for paper on desk and says-----

Spoken title 36 M

"I am in full charge here and my orders must be obeyed--particularly by you. Here is a set of rules which I must ask you to observe."

He hands her the paper. She takes it and in rage crumples it--not reading it.

Scene 59 covered by 36 M

When Dorothy looks up from this, she half smiles and rips the paper into pieces.  
(Crumples it)

Scene 60-61 out

4-

Scene 62

SEMI CLOSE SHOT ON DOROTHY AND NORCROSS  
She is furious, tears into him with vigor  
and speaks----

Spoken title 36 N

"Do you expect me to take you  
seriously--if you do, you're sadly  
mistaken. You might be empowered to  
run this house but you'll never  
run me--NEVER."

She stamps her foot and rings for the  
butler.

Scene 62 A

CLOSE SHOT ON MISS SMYTHE  
My--how she is gloating over this.

Scene 63

ANOTHER SHOT OF GROUP  
Norcross turns, sees Miss Smythe--her  
expression changes but not before he  
has seen it. He says, "You may go Miss  
Smythe" She obeys sadly and reluctantly.  
The butler enters and stands before them.  
Dorothy tells him to serve her breakfast  
down stairs at once.

Scene 63 A CLOSE SHOT ON BUTLER  
He hesitates and speaks---

Spoken title 37

"I'm sorry Miss Dorothy--it's  
after nine. 'I can't serve you  
unless Mr. Norcross tells me to."

Scene 64 SEMI CLOSE SHOT ON GROUP  
Dorothy whirls on Norcross angrily,  
He smiles, nods to butler and says,

Spoken title 38

"Inasmuch as Miss Jackson was not  
aware of our new rules you may  
serve her in the breakfast room."

The butler smiles and nods--turns to go, then  
Dorothy whirls angrily on him and says----

Spoken title 39

"I don't want any breakfast, I  
won't eat another meal in this  
house if I starve to death."

With that she runs for the stairs and goes  
to her rooms. The butler and Norcross watch  
her--then look at each other. Norcross sighs--  
he has a tough job ahead of him--the butler  
sighs also--he knows it and sympathizes with  
him--and yet he knows he is doing his duty.  
He turns and leaves--Norcross goes to stairs--  
pauses and turns as Billy Belmore enters--

Scene 65 SHOT ON DOORWAY Belmore enters--looks  
around with a smile--fails to see Dorothy  
then seeing Norcross--his smile fades.

65 A

WIDE VIEW OF SCENE

Norcross stares at Belmore. They know each  
other and Belmore knows that Norcross has  
the goods on him for a cad--caught him  
cheating at cards at the club. Belmore  
advances however casually--ready to carry through  
to the end. He comes to Norcross.

Scene 65 B

DOROTHY'S BEDROOM

Walks up and down angrily. Dorothy becomes  
conscious of paper, reads rules, gets mad, goes  
to window as she looks down she sees Billie's car.



INSERT OF RULES

TYPED SET OF RULES

SCHEDULE FOR MISS JACKSON

- 1 Breakfast no later than nine A M  
Served in the breakfast room.
- 2 Dinner at seven.
- 3 Retire at ten P M unless at lecture or  
theatre under proper chaperonage approved  
by Mr. Norcross.
4. All intoxicating beverages prohibited.
- 5 Driving car over 25 miles per hr will  
force guardian to look car up for one month.
- 6 Mr Norcross will be glad to be her  
escort at any time should she request it.

Scene 65 B-A DOROTHY'S BEDROOM  
Here she tears paper- and then sees  
Billie's car.

Scene 65 C SEMI CLOSE SHOT OF NORCROSS AND BELMORE  
Belmore smiles and says --

Spoken title 40 "Hello Norcross--what  
doing here?"

Norcross replies calmly---

Spoken title 41 "I am in charge during  
Mr. Jackson's absence."

Belmore seems surprised, then smiles--ah  
yes,--his lawyer and all that. He ~~says~~  
asks "Is Dorothy around. I've come to take her  
for a spin."

Norcross sternly remarks---

Spoken title 42

"As Miss Jackson's legal guardian I am not in favor of your friendship. Miss Jackson cannot see you today."

Belmore gets this and flushes with anger. He retorts angrily with---

Spoken title 43

"Sort of watch-dog eh? Well-- my dear fellow, suppose you mind your own affairs. The question of my friendship is for Dorothy to decide."

Norcross is about to re ply when---

Scene 66

SEMI CLOSE SHOT ON BALCONY  
Dorothy appears with hat on--looks down and calls, "hello Billy"

Scene 67

SHOT AT TWO MEN FROM BALCONY  
Both look up and Billy smiles and waves his hand calling "hello - you --all ready?"

Scene 68

WIDE SHOT OF LIBRARY  
Dorothy runs down stairs--greet's Billy cordially turns and looks up at Norcross defiantly-- takes Billy's arm when Norcross speaks--

Scene 69

SEMI CLOSE SHOT ON THE THREE  
Norcross speaks--Dorothy and Billy turn

Spoken title 44

"I'm sorry to have to regulate your friendships, Miss Jackson, but I happen to know Mr. Belmore quite well and I forbid you going out with him."

Scene 70

SEMI CLOSE SHOT ON DOROTHY AND BELMORE.  
Belmore is ready to fight--but Dorothy is sweet and smiles---

Spoken title 45

"It doesn't matter Mr. Norcross, I shall go out with Mr. Belmore just the same."

She smiles back at him and a flash of rage appears. She turns and leads Billy towards door.

Scene 71

CLOSE SHOT OF NORCROSS.  
He turns and nods at--

Scene 72

SEMI CLOSE SHOT OF BUTLER AT DOOR  
He gets the nod and hurries out.

- Scene 73      WIDE SHOT OF LIBRARY  
Dorothy and Billy start out--pause and she turns--waives her hand and then they exit.
- Scene 74      EXT SHOT NEAR CAR  
Chauffeur waiting. Butler comes out, nods and goes in again-  
Chauffeur goes to car--opens hood--rips out some wire--closes the hood and walks away whistling
- Scene 75      SEMI CLOSE SHOT BY DOORWAY IN HALL  
Butler stands by door, bows and smiles as Billy and Dorothy pass gayly ~~xxx~~ out. Butler closes door, smiles and goes to library.
- Scene 76      SHOT NEAR CAR EXT.  
Dorothy and Billy get into car talking and laughing. Billy tries to start the car--has a hard time of it--goes out--lifts up the hood--looks in but doesn't know a darned thing about it.
- Scene 77      SHOT (CLOSE) OF DOROTHY IN CAR  
She asks, "what's the matter?"
- Scene 78      CLOSE SHOT OF BILLY BY HOOD  
A smudge on his face. He calls--looks up and tells her he doesn't know. He looks up, sees chauffeur and calls.
- Scene 79 to 94      OUT
- Scene 95      SHOT OF CHAUFFEUR NEAR GARAGE  
He hears call and starts forward.
- Scene 96      SHOT OF AUTO  
Chauffeur comes up and hears the hard luck tale, examines the car briefly and reports "your switch is short circuited. You'll have to get her towed to a garage."  
Billy says "damn" looks at Dorothy, tells her he is sorry--he'll have the car fixed as soon as possible,

Scene 97 CLOSE SHOT ON DOROTHY  
 She is no fool and is doing some tall thinking. It looks like dirty work at the crosswords. She looks up at the house to indicate that she suspects Norcross and she smiles saying ironically--he has her beaten for the time being. She starts for the garage.

Scene 98 SHOT OF NORCROSS AT DESK  
 He is dictating to Miss Smythe.

Scene 99 THE JACKSON GARAGE  
 Dorothy's Roadster seen ready to go. The Chauffeur comes up and she tells him she is going to the country club, to kindly give her the key. He tells her he will have to 'phone Mr. Norcross first. Dorothy nearly hits the ceiling. He goes to 'phone and rings the house.

Scene 100 SEMI CLOSE SHOT OF NORCROSS AT DESK  
 The house 'phone rings, he answers it, hears the chauffeur speak and nods yes.

Scene 101 INT. SHOT OF GARAGE  
 The chauffeur hangs up and tells her Mr. Norcross said it was all right, she takes the key, gets in, and scots out of the place like a shot.

Scene 102 EXT SHOT OF JACKSON DRIVEWAY AND GATES.  
 Dorothy drives out like a shot, turns into the highway and starts for the country club.

Scene 103 EXT. SHOT OF ROADWAY  
 Bill Belmore trudging down the hot road towards a garage.

Scene 103 A CLOSE SHOT OF DOROTHY IN CAR  
 Her lips are set and she is as mad as a wet hen. Then she speaks out loud

Spoken title 47 "Neat and clever, Mr. Harley Norcross, but I'm going to make you do some fast stepping before I get through with you.

She speeds up and shakes her head

FADE OUT

Sub-title 48 THE COUNTRY CLUB

Scene 104                      Fade in - EXT SHOT NEAR PORCH OF CLUB  
Dorothy's roadster in driveway. A group of  
young friends in outing suits are gathering  
around her listening.

Scene 105                      CLOSE SHOT ON DOROTHY  
She has explained the whole affair. She adds---

Spoken title 49                to        "If you want me to come to the dance tonight  
you'll have to call for me after dinner, get  
all the heavy-weights from the club and if he  
tries to stop me jump him good--it's coming  
to him."

Scene 106                      SHOT ON GROUP  
They all laugh and tell her it's O.K. as they  
take their golf clubs and leave        FADE OUT

Sub-title 50                      AFTER A DINNER THAT WAS A RIOT OF  
THUNDERING SILENCE

Scene 107                      INT. SHOT OF LIBRARY NIGHT  
Enter from dining room. Dorothy in pretty  
evening dress followed by Norcross in dinner  
clothes, picks up a magazine and goes to divan.

Scene 108                      CLOSE SHOT ON DIVAN  
Dorothy comes and sits down, tries to read but  
smiles and smokes as she visions her coup d'etat  
which will come shortly.

Scene 109                      SEMI CLOSE SHOT ON NORCROSS  
He lights his cigar--looks over at Dorothy  
furtively--she shows he is a little afraid of  
her at that and then goes to her

Scene 110                      SHOT OF DIVAN  
Norcross comes to her and smiles saying--

Spoken title 51                      "You look charming tonight, Miss  
Jackson, If you care to motor  
in to the city and see a show  
I shall be glad to accompany you."

Scene 111

CLOSE SHOT ON DOROTHY SEATED ON DIVAN.  
She looks up from her magazine languidly  
and draws at her cigarette, then speaks  
with smiling sneer.

Spoken title 52

"Thanks, but I don't care for  
your company. I shall go to my  
room as I have a headache."

Scene 112

CLOSE SHOT ON NORCROSS  
He shows his suspicions that she is up to some  
mischief, but hides it and bows, saying he is  
sorry and hopes she will feel better in the  
morning.

Scene 113

EXT SHOT OF HIGHWAY NIGHT  
A big car with three big fellows in it  
dashes by.

Scene 114.

WIDE SHOT OF LIBRARY NIGHT  
Dorothy gets up from couch and goes up  
stairs. Norcross watches her, sighs and  
then smiles -- goes to window.

Scene 115

SEMI CLOSE SHOT OF WINDOW  
Norcross comes up--pulls a chair--and sits  
down and smokes but he can see the driveway.

Scene 116

EXT SHOT OF GARDEN NIGHT  
The poet with a guitar appears and starts  
to serenade Dorothy.  
Miss Smythe hears the music, goes to window  
thinking poet came to serenade her; she  
exits.

Scene 116 A

Dog chained to dog house howls.

Scene 117

INT. SHOT OF DOROTHY'S BEDROOM  
Dorothy is being groomed by Marie--they  
hear the poet with his guitar. She goes  
to window and looks down.

Scene 118

EXT SHOT OF LAWN NIGHT  
The three fellows have parked their car  
near the gates and are advancing.

Scene 119

CLOSE SHOT ON DOROTHY AT WINDOW.



Scene 120      WIDE SHOT ON LIBRARY  
Miss Smythe in romantic array steals down the stairs. Norcross hides and watches her. She goes out with girlish glee.

Scene 121      EXT SHOT OF GARDEN  
Poet playing guitar. The three college boys come up and grab him and run him off. He is gumming up the works---

Scene 122      INT. SHOT OF BEDROOM WINDOW  
Dorothy turns to Marie and tells her the boys are here. Marie hands her her cloak and she starts out the window to a small balcony where she can easily descend by a lattice work.

Scene 123      EXT. SHOT LAWN NEAR GATES NIGHT  
Two college boys run the poet out and he goes into a heap with his guitar. One boy speaks--

Spoken title 53      "It would be you to pick this very night to make a lot of noise Go serenade your grandmother."

Scene 124      SHOT OF POET GETTING TO HIS FEET  
He picks up his guitar and makes a dirty remark, they move to chase him and he beats it on the run. They start back to join the others.

Scene 125      EXT. SHOT OF LATTICE NIGHT  
The three boys waiting below. Dorothy climbing down the lattice.

Scene      EXT SHOT OF GARDEN NIGHT  
Miss Smythe appears all smiles,--in anticipation of a riot of romance, then pauses and sees--

Scene 127      ANOTHER SHOT OF DOROTHY AND THREE WAITING BELOW

Scene 128      CLOSE SHOT ON MISS SMYTHE  
Her lips compress and she decides to run in and warn Mr. Norcross. What's the idea of this girl getting all the run when they have chased the poet away and left her flat. She turns but a hand is clapped over her mouth.

Scene 129      SEMI CLOSE SHOT ON NORCROSS AND MISS SMYTHE  
NIGHT  
He takes his hand from her mouth, cautions her not to speak--she tells him she was just about to warn him--~~xxx~~ he orders her into the house - she goes and he advances.

Scene 130      CLOSE SHOT OF MISS SMYTHE WATCHING AND HIDING

Scene 131 SHOT OF DOROTHY JUST ABOUT TO JUMP TO GROUND  
The six fellows reach up to grab her when Norcross  
pushes them aside and she falls into his arms.

Scene 132 SEMI CLOSE SHOT OF DOROTHY IN NORCROSS' ARMS.  
NIGHT.  
She stares into his face and screams. He sternly  
tells her he will take her back to the house --  
starts off with her in his arms."

Scene 133 WIDE SHOT OF GARDEN NIGHT  
As Dorothy screams, the gang jump him. Dorothy  
regains her feet--one fellow tells her to beat  
it for the car--she starts to run, then Norcross  
pitches in and here takes place a beautiful  
fight, one against three, but the young lawyer is  
in great fettle and just mows them down. When  
he has the three all piled up ready to quit and half  
unconscious, he starts for the car---

Scene 134 CLOSE SHOT ON CAR  
Dorothy waiting. Norcross comes up, somewhat  
mussed and says politely,

Spoken title 54 "And now, Miss Jackson, permit me  
to escort you back to the house."

Dorothy looks at him in amazement, glances  
over his shoulder for the others--they are  
not coming to her rescue. She grabs the  
car and tries to start it--but he reaches over  
pulls her out and carries her towards the  
house---

Scene 135 SHOT OF GARDEN NIGHT  
Norcross advancing with Dorothy in his arms,  
her feet kicking and she struggles to make  
him put her down.

Scene 136 SHOT OF THREE COLLEGE BOYS UNTANGLING THEMSELVES  
NIGHT  
They get to their feet and stare  
Norcross comes up with Dorothy in his arms,  
She has subsided somewhat--somehow it feels rather  
nice to be carried so gently by a strong handsome  
fellow. Norcross pauses in front of the boys.

Scene 137 SEMI CLOSE SHOT OF NORCROSS WITH DOROTHY IN  
HIS ARMS  
He smiles and speaks to the boys---

Spoken title 55

"Good night boys--next time come in the front door, you'll always be welcome as long as I know what's going on."

Boys start forward Norcross with Dorothy in his arms runs around house, boys after him. He comes to the dog, loosens him with one hand, says get them. Boys see dog, chase for wall.

Scene 138

SEMI CLOSE SHOT OF WALL GROUP OF SIX NIGHT  
Boys over dog gets fat boy others in car and away--fat boy over fence but has lost seat of pants.

Scene 139

CLOSE SHOT ON MISS SMYTHE IN GARDEN NIGHT  
She sees Norcross pass and she yearns to be loved by such a man. She follows

Scene 140

INT. SHOT OF LIBRARY NIGHT  
Enter Norcross carrying the frantic Dorothy. He sets her down gently, then she turns and slaps him in the face and runs upstairs without a word.

Scene 140-A

Fat Boy sees some friend stands against wall so profile don't show pants--people can't tell his difficulty.

Scene 141

CLOSE SHOT OF NORCROSS  
He rubs his cheek and shakes his head--  
Somewild-cat he's got on his hands

Scene 142

Wide shot of Library  
Norcross goes to mirror and adjusts his tie, smooths his hair and in the mirror he sees the butler passing, turns and calls him. Butler comes up and Norcross speaks--

Spoken title 56

"Brixton--if there's any tonic in the house with a mulish kick to it--fetch me some--for I'm just a young man trying to get along in the world and need a little encouragement."

The butler smiles--he understands and says he will fix him gladly. He exits. Norcross sighs and leaves---

Scene 143

SHOT OF DIVAN  
Norcross comes and sits down--does some thinking, then smiles and picks up a magazine and starts to read. He pauses and rubs his cheek, says "some wallop" then resumes reading.

Scene 144

INT. SHOT OF DOROTHY'S BEDROOM

Dorothy has entered and is walking up and down, ringing her hands like a wild woman. Marie stands by watching her, afraid to speak--then finally Dorothy bursts into laughter--throws up her arms as if calling upon high heaven to help her circumvent this tyrant who treats her like a child at every turn--who has insulted her age and her good sense. Then she bursts into tears of rage, sinks down upon the divan and sobs. Marie goes to her and looks down at her sadly, sighs as if to say, "This is what you really need and it's all going to make you into the sweet girl you really are and should be."

FADE OUT

Sub-title 57 A

THEN CAME A HUNGER STRIKE OF THIS MAIDEN FORLORN WHO HAD NO STREAKS FROM THE COW WITH THE CRUMPLED HORN THAT WORRIED THE MAN AND SPOILED HIS PLAN TO RULE IN THE HOUSE THAT JACKSON BUILT.

Scene 144 A

FADE IN

SEMI CLOSE SHOT AT DINING ROOM

Norcross seated alone at table. Butler serves him. He is upset and worried. He tosses his napkin down and refuses his soup. The butler looks at him in surprise. Norcross looks up at him and speaks--

Spoken title 57 B

"It's just seven days since she ate at this table. She has refused to come down, keeps her door locked--it would be terrible if she starved to death."

The butler smiles and hesitates--then speaks--

Spoken title 57 C

"I wouldn't worry about the young lady sir--they are headstrong and cantankerous. But they has hearty appetites and all I have to say is--sit tight--be firm--and don't weaken."

Norcross digests this bit of sage advice, gets the man's insinuation that if food doesn't come from the kitchen it must come from somewhere else--he nods and smiles, says "thanks Brixton--I get you--I'll be firm." Then he turns to his soup and eats with a relish. Brixton serves him with a smile of understanding and admiration.

Scene 144 B INT. SHOT OF DOROTHY'S BEDROOM NIGHT  
Dorothy leaning out from window  
Marie nearby laughing.

Scene 144 C EXT. SHOT OF HOUSE NIGHT  
Lighted window up above. Below are the three young fellows from the club. They tie a basket of food to a string lowered by Dorothy and she pulls it up.  
Fat boy goes and peeps at dog.

Scene 144 D INT. SHOT OF BEDROOM NIGHT  
Dorothy pulls in the basket of food, waves and smiles to boys below--then Marie shuts the window and the two carry the food to a table in the foreground and set it up.

Scene 144 E

SCENE CLOSE SHOT ON NORCROSS AT TABLE  
He eats his dinner slowly and  
seems to enjoy it.

Scene 144 F

CLOSE SHOT ON TABLE IN BEDROOM.  
It is a messy sort of conglomeration.  
There are chocolate eclairs--cheese  
cake--a pie--a bottle of milk--  
everything fattening--the two sit  
down and Dorothy stuffs herself with  
pastry.

Scene 144 G

INT. SHOT OF LIBRARY NIGHT  
Norcross enters--goes to humidor  
and lights cigar--sits down and seems  
lonesome. He sighs--there isn't much  
interest. He is worried.

Scene 144 H

SHOT IN BEDROOM  
Dorothy leans back and blows out her  
cheeks--tells Marie she is getting  
fat eating too much pastry--she gets  
up and goes to mirror.

Scene 144 I

CLOSE SHOT OF MIRROR  
Dorothy gazes into it and sighs  
  
This won't do--she must be ten pounds too  
heavy. She calls to Marie--"get my  
bloomers" and starts to get ready for  
some exercise.



Scene 144 J      LIBRARY NIGHT  
Norcross playing solitaire at table.

Scene 144 K      BEDROOM NIGHT  
Dorothy is doing cartwheels around the  
room while Marie stands by laughing.

Scene 144 L      CLOSE SHOT ON NORCROSS  
He hears the commotion upstairs--looks  
up in alarm and gets to his feet--he  
wonders if the girl is dying in agony.

Scene 144 M      ANOTHER SHOT OF BEDROOM    NIGHT  
Dorothy is skipping rope. Marie is hiding  
the remains of their pastry meal.

Scene 144 N      ANOTHER SHOT ON NORCROSS  
He is puzzled--then decides he had better  
find out what the rumpus is about. He  
might be needed. He starts for the stairs.

Scene 144 O      WIDE SHOT OF LIBRARY NIGHT  
Norcross runs upstairs.

Scene 144 P

CLOSE SHOT OUTSIDE BEDROOM DOOR    NIGHT  
Norcross appears and knocks gently--

Scene 144 Q

INT SHOT OF BEDROOM  
Dorothy is rolling around the floor.  
Marie hears the knock and warns Dorothy  
who pauses in her exercises and waits.  
Marie goes to door and asks--

Scene 144 R

CLOSE SHOT AT DOOR OF BEDROOM  
Marie comes to door and asks who it is.

Scene 144 S

SHOT OUTSIDE DOOR  
Norcross tells her it is he and what  
is all the noise and do they need him  
He is upset and anxious.

Scene 144 T

CLOSE SHOT OF MARIE AT DOOR  
She whispers to her mistress who it is.

Scene 144 U

CLOSE SHOT OF DOROTHY ON FLOOR  
She is hot and disheveled. She blows the  
hair from her face and when she hears  
who it is--her face flames with anger  
she reaches over and picks up a shoe tree  
and fires it at the door.

Scene 144 V

CLOSE SHOT OF DOOR  
Marie ducks, the shoe tree hits the door  
with a bang.

Scene 144 X

SHOT OUTSIDE DOOR.  
Norcross hears the bang--jumps back  
and then decides he is de-trop and hurries  
away.

Scene 144 Y

CLOSE SHOT OF DOROTHY ON HER FEET  
Marie enters scene and she tells her maid--

Spoken title 57 D

"I guess I've got him on the  
grid iron. I hope he frizzles."

The two smile and set the place to  
rights.

FADE OUT

Sub-title

STILL WATER RUNS DEEP

Scene 145

FADE IN EXT. SHOT OF GARDEN  
Dorothy on bench embroidering. She smiles  
enigmatically and looks over at the tennis  
court.

Scene ~~145~~ 146

EXT. SHOT ON TENNIS COURT.  
Norrross and Miss Smythe are playing.  
Norrross drives a hot one.

Scene 147

SEMI CLOSE SHOT OF MISS SMYTHE  
She swings at the ball, misses it--does  
a pin-wheel and falls.

Scene 148

WIDE SHOT OF TENNIS COURT  
Norcross jumps net and goes to her rescue.

Scene 149-150

SCENE  
SEMI CLOSE SHOT OF MISS SMYTHE ON COURT  
NORCROSS ARRIVES AND PICKS HER UP GENTLY.  
She feigns semi-unconsciousness and as her  
head rests on his manly bosom he fans her  
and tries to revive her. She opens one eye  
gazes rapturously up into his face, when  
he looks down she closes the eye and sighs with  
joy---this is heaven. But she finally  
comes to and they both laugh and Norcross  
helps her to a bench when the butler  
comes over and speaks.

Spoken title

"Mr. Jackson on the 'phone, sir."

Norcross nods and follows him. Miss Smythe  
gazes after him with a longing sigh.

Scene 151

SHOT OF DOROTHY ON BENCH  
She sees Norcross following butler and  
draws in her cheeks as if to appear thin  
and starved out.

C.U. Dorothy--as Norcross passes by.

Scene 151 A

CLOSE SHOT ON NORCROSS  
He stops and sees her. Her appearance seems  
to worry him.

Scene 152

INT. SHOT OF LIBRARY  
Norcross comes to desk and talks into  
phone in foreground.

Scene 153

INT SHOT ON HALLWAY  
Dorothy enters and listens.

Scene 154

CLOSE SHOT ON JACKSON  
He is in his oil field clothes and is talking in the phone.

Scene 155

CLOSE SHOT ON NORCROSS AT DESK  
He does not sit down--but leans on desk or sits on it and talks--then he speaks

Spoken title 60

"I'm worried about her. So far as I know she hasn't eaten a thing for a week. She is pale and thin. I wish you would come home and handle her. I'm ready to quit right now."

Scene 156

SHOT OF JACKSON  
He bursts out laughing and says--

Spoken title 60 A

"Don't let her make a fool of you Harley. She's playing possum. I'll bet she's got a grocery store hidden in her room."

He hangs up chuckling.

Scene 156 A

SEMI CLOSE SHOT OF DOROTHY  
She listens and smiles. She has Norcross winging.

Scene 157

CLOSE SHOT ON NORCROSS

He hangs up receiver with a bang. So that's her game eh. Well--from now on he won't worry about her starving to death. He is good and angry to think how she almost made him weaken. He'll carry on now with a firm hand. Miss Jackson--watch your step.

FADE OUT

SUB-TITLE 61

THE PLOT THICKENS

Scene 158

FADE IN ON GARDEN

Billy Belmore arrives and greets Dorothy. They are well hidden and the meeting is clandestine. Billy is ardent--he wants to marry this rich girl and get fixed for life. They sit down in pretty hammock swing and then he tells her how much he loves her and proposes. She looks at him in a friendly way---

Scene 159

CLOSE SHOT ON THE TWO  
She speaks

Spoken Title 61

"I'm sorry Billy, I like you and all that--but somehow of late I've lost all desire for romance. I'm not ready to say yes or no--time will adjust matters."

He takes this sadly--then angrily asks her--

Spoken title

"You haven't fallen in love with Norcross, have you?"



Dorothy registers her hatred and replies --

Spoken title 63

"I hate him--I despise him--and I'd go to the length to make him grovel in the dust. And that brings me to the point. I want you to help me."

Billy tells her he will go on hoping for her love and he will do anything he can for her. She thanks him and then outlines her plan. She doesn't tell him all of it--just the part which he is to play. He is astounded--and refuses. She pouts and reminds him of his promise-- He finally consents reluctantly---

Spoken Title 64

"I don't know just what you are up to but I'll do my part. It sounds kind of messy to me."

She laughs and jumps to her feet--he does likewise and after allowing to kiss her hand, he leaves. She turns and looks towards the house grimly with clenched fists and compressed lips--then she leaves. FADE OUT.

Sub-title

THE POODLE DOG INN WAS AS NOTORIOUS AS IT WAS SECLUDED.

Scene 160

FADE IN ON INT. SHOT OF INN NIGHT  
All is gaiety, dancers are moving about the  
floor to the tune of a syncopated orchestra.

Subtitle 66

BETWEEN WATCHING FOR REVENUE  
OFFICERS AND KEEPING IRATE WIVES FROM  
FINDING THEIR HUSBANDS IN THE PRIVATE  
ROOMS UPSTAIRS GIOVANNI PROPRIETOR  
OF THE POODLE DOG WAS KEPT BUSY EVERY  
MINUTE,

Scene 161

CLOSE SHOT OF GIOVANNI  
He is an Italian in evening clothes- a mean  
hombre and out for the kale. He stands near  
a staircase that leads upstairs. A man  
and a woman veiled arrive and hurry up as  
Giovanni nods, knowing the man and all being  
arranged for.

Scene 162

Another SHOT OF DANCE FLOOR NIGHT

Scene 163

Ext. SHOT OF JACKSON MANSION NIGHT  
Billy Belmore waits near the cellan  
door. It opens and Dorothy in evening gown  
comes out. They hurry away.

Scene 164

CLOSE SHOT ON BELMORE'S CAR NIGHT  
He helps Dorothy in and they glide away.

Scene 165

INT. SHOT ON LIBRARY NIGHT  
In foreground Norcross seated on divan  
reading a law book. Marie comes down  
stairs all dressed to go out--advance to  
Norcross and speaks---

Scene 166

CLOSE SHOT ON MARIE  
She says:

Spoken title 67

"Miss Dorothy, she go to bed with  
headache. I go to see my mother. O  
I come home early. I give you ze  
key."

Scene 167

SEMI CLOSE SHOT ON THE TWO  
Norcross smiles--accepts the key and nods--  
Marie hurries to hallway.

Scene 168

CLOSE SHOT ON MARIE AT DOORWAY  
She turns and gives him a queer look,  
then stifles a giggle and hurries away.

Scene 169

CLOSE SHOT ON NORCROSS  
He looks out of the corner of his eye at  
Marie--looks at key--well,  
there may be dirty work going on, he knows  
Dorothy pretty well by now--so he decides  
to find out.

Scene 170	WIDE VIEW OF LIBRARY. NIGHT Norcross gets up and goes upstairs.
Scene 171	EXT. SHOT OF ROADWAY NEAR INN NIGHT Belmore and Dorothy drive up, get out and hurry to inn.
Scene 172	INT. SHOT OF UPPER HALLWAY NIGHT Dorothy's bedroom door. Norcross comes to door--unlocks it gently and opens it--looks in--
Scene 173	INT. SHOT OF BEDROOM FROM HIS VIEWPOINT NIGHT Moonlight shines on bed. There apparently lies Dorothy fast asleep.
Scene 174	CLOSE SHOT OF DUMMY IN BED.
Scene 175	CLOSE SHOT ON NORCROSS He is satisfied and locks the door, then leaves.
Scene 176	EXT. SHOT OF INN NIGHT A Ford drives up. In it sits a rube Justice of the Peace.

Scene 177

EXT. SHOT NEAR DOOR OF INN NIGHT.  
Belmore and Dorothy drive up--get out and  
start for door---

Scene 178

SHOT OF FORD CAR DRIVING UP  
In it is a comedy Justice of the Peace.

Sub-title 67 A

A JUSTICE OF THE PEACE ARRANGED  
FOR IN ADVANCE BY THE ASTUTE  
MR. BELMORE WHO BELIEVED IN BEING  
PREPARED FOR ALL EMERGENCIES  
ESPECIALLY WHERE IT CONCERNED HIS  
POSSIBLE FUTURE WIFE

Scene 178 A

SHOT NEAR DOOR SEMI CLOSE UP OF DOROTHY  
AND BELMORE  
Belmore sees the J P tells Dorothy to  
wait just a moment--he hurries over to  
Ford car.

Scene 179

CLOSE SHOT ON FORD CAR NIGHT  
Belmore comes up and says ---

Spoken title 68

"You stay here until I come for  
you. If I can't use you I'll pay  
you just the same."

The J P Spits over his whiskers and nods.  
He'll be there with his hair in a braid.  
Belmore hurries back to Dorothy.

Scene 179 A

SHOT NEAR DOORWAY. NIGHT  
Belmore rejoins Dorothy and the two  
enter the inn.

Scene 180

INT SHOT OF POODLE DOG HALLWAY. NIGHT  
Belmore and Dorothy enter--she has no  
veil. Giovanni smiles and points to  
stairs.

Scene 181

SEMI CLOSE SHOT ON TWO MEN  
They are newspaper reporters and turn  
just in time to see Dorothy and Belmore  
go upstairs. The two men smile--one  
says to the other--

Spoken title 68 A

"Wonder what's up. That was  
Jackson's daughter wasn't it?"

The other nods and speaks---

Spoken title 68 B

"He told us to be here and  
stick around--there might be a  
choice bit of news break before  
the night was over. Looks ~~dirty~~  
like dirty work at the cross-  
roads."

They check their hats and pass into  
the main dining room.



Scene 181 A

SHOT OF DOROTHY AND BELMORE GOING  
UP STAIRS

Scene 182

SHOT OF UPPER HALLWAY NIGHT  
Dorothy and Belmore turn into hall and  
come to one of the doors, Belmore unlocks  
it and the two enter.

Scene 183

INT SHOT OF PRIVATE DINING ROOM NIGHT  
Table set for two--luxurious and cozy--  
a love nest complete--Belmore and Dorothy  
enter. He closes door, they look  
around. Dorothy well pleased. She removes  
her hat and cloak. Belmore speaks.

Spoken title 69

"I'll go down and 'phone  
Norcross. That will bring him  
here on the run."


Dorothy nods, Belmore goes out, closes  
door, Dorothy goes to mirror---

Scene 184

CLOSE SHOT OF DOROTHY AT MIRROR  
She starts in to make herself look as  
if some man had been rough and mussed her  
up.

Scene 185

SHOT OF LOWER HALLWAY IN POODLE DOG  
Belmore comes downstairs--two newspaper  
men meet him in foreground. They talk  
guardedly. Belmore says---



Spoken Title 70

"This may be worth a front page---  
or it may all blow up. I'll let you  
know.

They smile and pass into large dining room.  
Belmore goes to 'phone booth.

Scene 186

SHOT OF PHONE BOOTH.  
Belmore comes in---puts coin in box, calls  
number and waits---

Scene 187

CLOSE SHOT OF NORCROSS IN LIBRARY  
He is reading a law book. Phone at elbow  
rings, he picks it up and speaks---

Scene 188

SHOT OF BELMORE TALKING  
He disguises his voice and says--

Spoken title 71

"This is a friend of Mr. Jackson's  
talking. I saw your daughter enter  
private dining room number 8 with a  
man. This place is apt to be raided any  
minute. Thought you'd like to know."

He hands up and walks away

Scene 188 A

CLOSE SHOT ON NORCROSS  
He gasps in astonishment--hangs up phone.  
gets up and dashes upstairs--

Scene 189

SHOT OF UPPER HALLWAY DOROTHY'S DOOR NIGHT  
Norcross rushes up--unlocks door and enters.

Scene 190

INT. SHOT OF DOROTHY'S BEDROOM NIGHT  
Norcross rushes in and goes to bed---

Scene 191

SEMI CLOSE SHOT OF DUMMY IN BED. NIGHT  
Norcross comes up--sees the dummy and rips  
it out of bed, sees how he has been tricked

Scene 192

WIDE VIEW OF DOROTHY'S ROOM NIGHT  
Norcross dashes out.

Scene 193

INT. SHOT OF PRIVATE DINING ROOM. NIGHT  
Dorothy is arranging her hair and clothes  
to look as if she had just escaped a terrible  
fight for her honor. She pauses and  
chuckles to herself.

Scene 194

EXT. SHOT OF JACKSON GARAGE NIGHT  
Norcross shoots out in his car and is  
off for the Poodle Dog.

Scene 195

INT. SHOT OF POODLE DOG NIGHT  
People eat and drink. Belmore comes up to  
table, looks warily around and orders a  
highball. Then a bevy of girls dash out  
in bathing suits--the floors part revealing  
a pool and they divine in. Various shots  
here as they come out--splash water on the  
diners who toss bread to them--all laughing.  
One fat man reaches over too far and falls in.

INTERCUT ABOVE SCENE WITH SHOTS OF NORCROSS  
IN CAR DRIVING LIKE MAD

Scene 196

INT. SHOT OF PRIVATE DINING ROOM. NIGHT  
Dorothy has completed setting the stage  
for her drama.

Scene 197

INT. SHOT OF HALLWAY POODLE DOG  
Norcross dashes in--runs for stairs--  
Giovanni tries to stop him--he is pushed  
aside--Belmore enters and tells Giovanni  
it is all right.

Scene 198

INT. SHOT OF UPPER HALLWAY OF INN  
Norcross comes upstairs--goes to numbered  
door--tries it and it flies open.

Scene 199

INT. SHOT OF PRIVATE DINING ROOM NIGHT  
Door opens--Norcross rushes in--Dorothy  
closes door, locks it and keeps key--Norcross  
turns and sees her, gasps as he observes her  
disarray--goes to her and sternly demands to  
know what has happened. He fears the worst.

Scene 200

CLOSE SHOT ON NORCROSS  
He stares at her--looks around, then back  
at her and again asks what has happened.

Scene 201

CLOSE SHOT OF DOROTHY  
She bursts into fake tears and hides her  
face in her hands.

Scene 202

SEMI CLOSE SHOT OF TWO  
Norcross exclaims "My God--tell me--what  
has happened?"  
Dorothy looks up and bursts into laughter.  
Norcross looks at her in perplexity.

Scene 203

SHOT OUTSIDE PRIVATE DINING ROOM DOOR  
Belmore comes up--listens--smiles and then  
bangs on the door.

Scene 204

SHOT IN PRIVATE DINING ROOM  
Dorothy runs to door, unlocks it and pulls it  
open, then runs back and waits. Belmore  
strides in, looks around in amazement--first  
at Dorothy, then at Norcross. Dorothy  
runs to him with a cry of feigned joy and  
clings to him as her savior.

Scene 205

SEMI CLOSE SHOT ON DOROTHY AND BELMORE  
He takes her in his arms--tries to comfort  
her--then he looks at Norcross sternly.

Scene 206

CLOSE SHOT ON NORCROSS  
He stares at them puzzled.

Scene 207

SEMI CLOSE SHOT ON GROUP  
Then Belmore--assuming righteous rage--  
goes to Norcross and indignantly says--

Spoken title 72

"What's the meaning of this,  
Norcross? As a trusted friend of  
this young lady's father, I'm bound  
to say, things look damnable black  
for you."

Norcross advances to him a step with  
clenched fist--he is still in the dark  
but knows he is being falsely accused.  
He raises his hand to hit Belmore, calling  
him a dirty skunk--when Dorothy from  
the background darts in between them--  
looks up at Norcross and gasps out in her  
assumed rage--

Spoken title 73

"Go on--strike me--I wouldn't  
put it past you. Haven't you done  
enough to me already?"



Norcross stares at her in wonder. Then it comes to him and he smiles and steps back. He looks at her and then speaks--

Spoken title 74

"I see--it's a frame-up, well--  
what's it all about?"

Belmore exclaims angrily--

Spoken title 75

"You'll see what a frame-up is  
when I tell Jackson how I found this  
girl here alone with you--and in  
rather a compromising position."

Scene 208

CLOSE SHOT ON NORCROSS  
He is calm and wary--it is still all Greek  
to him. Belmore's acting amuses him--and  
he smiles and asks---

Spoken title 76

"What do you want me to do?"

Scene 209

CLOSE SHOT ON BELMORE AND DOROTHY  
Belmore replies by another question.

Spoken title 77

"What do you intend doing?"

Scene 210

SEMI CLOSE SHOT ON GROUP  
Norcross looks at Dorothy and replies  
sternly--

Spoken title 78

"I'm going to take this young lady  
home where she belongs."

Dorothy backs away and cries out---

Spoken title 79

"Don't you lay your hands on me,  
I refuse to go with you."

Norcross studies the two--shrugs his  
shoulders and bows--waiting for further  
enlightenment. Belmore gives it to him.

Spoken title 80

"You're in bad Norcross. I've got  
two newspaper men downstairs ready  
to pounce on this intimate little  
story once I give them the word."

Dorothy turns to him in astonishment. She gasps out---

Spoken title 81

"Billy--you really haven't done that. You wouldn't let this get into print."

Scene 211

CLOSE SHOT ON NORCROSS  
He replies---

Spoken title 82

"Of course I would and why not. You've been playing fast and loose with me long enough. Here is where I step in and save the situation. I'll marry you right here and now. It's either that or publicity. It's too late to stop it now."

Scene 212

CLOSE SHOT ON DOROTHY  
She fairly gasps at the contemptible streak in Belmore's makeup--she realizes that he has taken advantage of her effort to frame Norcross and has really framed her. Her lips curl with scorn as she backs away from him in disgust.

Scene 213

SEMI CLOSE SHOT ON GROUP  
Norcross sees this too--and he reaches out--grabs Belmore by the coat lapels and hisses into his face----

Spoken title 83

"I guess Miss Jackson will verify my opinion of you now, Belmore. In a foolish attempt to force me to withdraw from my guardianship, she resorted to this silly frame-up. In return, you have tried to frame her."

Belmore jerks away and smiles---he replies---

Spoken title 84

"I'm only trying to get her to do what she has led me to believe she would do--marry me. She hates you and she likes me--she has told me so."

Norcross looks at Dorothy. If she really feels that way about him--it is up to her. Dorothy shakes her head and shows most emphatically that she does not like Belmore. Norcross' face lightens--he isn't so sure that she really hates him as she has tried to make him believe. But now--he will end this farce and take the reins in his own hands. He addresses Belmore---

Spoken title 85

"Since Miss Jackson's reputation hangs in the balance, and it comes to a question of marrying--I am still her guardian and refuse your request with pleasure."

Scene 214

SHOT IN HALLWAY AT DOOR

Two newspaper men. Giovanni, his house detective are there demanding admittance.

Scene 215

INT PRIVATE DINING ROOM

Norcross hurries to door, locks it, takes the key and turns to Belmore with a smile-

Spoken title 86

"Since you seem to have no regard for Miss Jackson's good name, I wish to state that I have. Before that door is opened--she must be affianced to one of us--and as her guardian--I choose myself."

He motions for Dorothy to fix herself up. She stares at him a moment as if shocked--for a realization has suddenly come to her that there is more to Norcross than she thought and her heart warms to him at his cool and clever way in handling a situation. She runs to the mirror--Norcross goes to door--speaks--hears the demand to open--Smiles and nods--calls "one moment, please."

Scene 216

CLOSE SHOT ON DOROTHY AT MIRROR  
She hastily rearranges herself.

Scene 217

CLOSE SHOT ON BELMORE

He has lost and is surly--he regards Norcross with a sarcastic smile--

Scene 218

CLOSE SHOT ON NORCROSS  
He speaks to Belmore.

Spoken title 87

"When you get down stairs, Belmore,  
send up that Justice of the Peace  
you engaged for yourself, don't fail  
I warn you. And also remember that  
one word of publicity against Miss  
Jackson from you--and I'll make you  
think a Kansas cyclose hit you."

Scene 219

SHOT OUTSIDE DOOR  
Men knock. Giovanni is insistent--he intends  
to know what is going on and stop it before  
they print his place up and give it a blacker  
eye than it already has.  
The door opens and Norcross greets them cordially--

Spoken title 88

"Come in gentlemen--come in."

They all go in.

Scene 220

SHOT IN PRIVATE DINING ROOM  
Dorothy is presentable. Belmore waits to one  
side while Norcross smiles and speaks to the  
men. He takes Dorothy's hand in his and turns  
to the others---



Spoken title 89

"Have no fears gentlemen--the reputation of the Poodle Dog is intact. There is no story here for a front page--just a small notice in the marriage column. Miss Jackson and I are to be engaged--this was just an engagement party. Mr. Belmore our best man is going for the Justice of Peace and we invite you as witnesses."

Scene 221

CLOSE SHOT ON BELMORE

He almost gasps at Norcross' nerve but he grins and takes his medicine. He knows he has to.

Scene 222

CLOSE SHOT ON GIOVANNI AND HIS DETECTIVE.

Giovanni sighs with relief--nudges his man, bows and smiles his congratulations.

Scene 223

CLOSE SHOT ON TWO NEWSPAPER MEN

Show their look of disgust and as they turn their eyes upon Belmore they clearly tell him that he is a big stiff and a fake to bring them all the way to the Poodle Dog on the trail of a big scandal to find it a measly engagement dinner.

Scene 224

CLOSE SHOT ON DOROTHY

Her emotions are so conflicting that she can hardly analyze them--but she gazes at Norcross with a new light in her eyes.

Scene 225

WIDE SHOT OF ROOM

Belmore goes out followed by the two newspaper men and the detective. Giovanni comes forward and smilingly says--

Spoken title 90

"I send you up something very nice and tasty--for a bride and groom. Some broiled doves."

He smiles and goes out.  
Norcross laughs and looks at Dorothy. She is embarrassed and suddenly busies herself with her hair. Norcross' face grows stern--he goes to the window and looks out. He doesn't want to talk to her--in fact he feels that she is not the sort of girl he ever wanted to marry.

Scene 226

CLOSE SHOT OF DOROTHY

As she fixes her hair--she steals a look or two at him--she feels cheap and hardly knows whether to go through with it or bolt from the room and run home and hide.

Scene 227

EXT SHOT OF FORD CAR NIGHT

Belmore comes up to the Justice of the Peace and speaks---

Spoken title 91

"Go up to Room eight and marry 'em  
and when you kiss the bride--think  
of the snake in the Garden of Eden.

The J.P. grins and retorts--

Spoken title 92

"Say--young feller--I allus aims to  
kiss the bride and when I do--I can't  
never think o' snakes or nothin'else.  
All I do is shiver."

Belmore walks away and the J.P. grabs his  
book and papers and hops out spryly and  
starts for the entrance.

FADE OUT

Sub-title

A HAPPY BRIDE AND GROOM

Scene 228

FADE IN  
SHOT OF NORCROSS CAR NIGHT  
Dorothy gets in, saying, "I'll drive."  
Norcross bows and sits beside her. He is  
stunned over her--his ideals are shattered.  
She realizes this and yet she has punishment  
in store for him. She intends to lead him a  
merry chase and make him wish he had never  
seen her. With a sidelong shot at him, she  
steps on it and away they go---

Scene 229

EXT SHOT OF CAR GOING FAST NIGHT

Scene 230

CLOSE SHOT OF TWO IN CAR NIGHT  
Dorothy steals a look at Norcross and  
speaks---

Spoken title 94

"You said to my dad that you  
wouldn't marry me for a million  
dollars."

Norcross refuses to talk--he looks ahead  
as he pulls his hat down over his head.  
She repeats her observation. Norcross  
turns and looks at her coolly--then re-  
marks---

Spoken title 95

"And that's quite true. After  
we are divorced, I'll gladly turn  
you over to your father and let  
him wrestle with a problem that  
I have been unable to solve."

This hits her for a wallop. She freezes up  
for a moment then smiles at him sarcastically  
and asks----

Spoken title 96

(and) "What might that problem be?"

Norcross thinks a moment and lets her have it.

Spoken title 97

"Whether you are a foolish girl  
trying to be smart--or a smart girl  
trying to be foolish."

Dorothy hits the shy---turns her head and-

Scene 231

CLOSE SHOT OF HER FOOT JAMMING ON THE  
EXHILIRATOR.

Scene 232

SHOT OF CAR LEAPING AHEAD

Norcross loses his hat. Dorothy laughs--

Scene 232

CLOSE SHOT OF SPEEDOMETER  
It moves from forty-five to five--from  
fifty to fifty-five and then sixty.

Scene 234

CLOSE SHOT ON THE TWO. Norcross gasps and  
turns--shouts for her to slow down--they'll  
be killed--she laughs and yells back at him  
she doesn't care whether they are or not.  
He reaches over to turn the switch--she  
grabs it--jerks it out and throws it away.  
CLOSE UP OF THIS IF DESIRED

CLOSE UP OF SPEEDOMETER  
It jumps to seventy.

LONG SHOT OF CAR GOING OVER CURVED ROAD  
AT SEVENTY NIGHT

LONG SHOT OF TRAIN SPEEDING ALONG NIGHT

ANOTHER SHOT OF CAR NIGHT  
It comes to road that runs parallel with  
train.

LONG SHOT DOWNWARD OF TRAIN AND AUTO  
RACING NECK AND NECK NIGHT

CLOSER SHOT OF CAR FROM TRAIN NIGHT

CLOSER SHOT OF TRAIN FROM CAR

CLOSER SHOT OF DOROTHY AND NORCROSS  
Norcross is helpless and is hunched down in  
the seat. Dorothy turns and laughs at him  
almost ditches the car but rights it.



Scene 243

LONG SHOT OF TRAIN AND CAR COMING  
TOWARDS CROSSING NIGHT

Scene 242

SHOT OF SIGN CROSSING LOOK OUT NIGHT

Scene 243

Shot of car and train almost at crossing.  
Train gets there first--auto has to swerve  
to avoid a crash and topples over into a  
ditch. Train speeds by.

Scene 244

SEMI CLOSE SHOT OF CAR IN DITCH  
It is a wreck.

Scene 245

CLOSE SHOT ON NORCROSS  
He lies unconscious and apparently dead.  
A cut on forehead bleeds. Dorothy moves  
and crawls out from under the sreek a  
with painful slowness. She comes to  
Norcross.

Scene 246

SEMI CLOSE SHOT ON DOROTHY AND NORCROSS  
She tears a piece off her skirt---binds up  
his head and looks around terfully--there  
is no help. She sobs and holds his head  
close to her bosom and her lips move in  
prayer.

Scene 247

CLOSE SHOT OF THE TWO  
She has unconsciously prayed. Norcross  
opens one eye slowly and she smiles with  
joy---

At least he is alive--she mothers him gently and tenderly. He speaks with a faint smile.

Spoken title 98

"I heard you pray that I might live. Did you really mean it?"

Dorothy smiles and brushes her tears away-- then nods bashfully and speaks---

Spoken title 99

"Yes, Harley dear---I meant it from the bottom of my soul. I love you and I always have loved you--but I was just a wild little girl that needed taming. Take me home dear-- and spank me."

T H E   E N D

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